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NINTH EXHIBITION

OF

WATERCOLOURS AND DRAWINGS

APRIL 22nd - MAY 10th

PRESENTED

by

JOHN MANNING

at

8 BURY STREET

ST. JAMES'S

LONDON, S.W.1

NINTH EXHIBITION

ENGLISH AND CONTINENTAL DRAWINGS

JOHN MANNING
8 BURY STREET
ST. JAMES'S, S.W.1
Tel.: TRAFALGAR 2606

CATALOGUE

Dimensions are in inches, height before width.

1. **Samuel Owen. 1768-1857.**
   Scene on the Thames, after the burning of the Houses of Parliament in 1834.
   Watercolour. $13\frac{1}{2} \times 21$.

2. **English School. Late XVIII Century.**
   Head of a young man.
   Black chalk, on buff paper. $4\frac{1}{4} \times 4\frac{3}{4}$.

3. **John Constable, R.A. 1776-1837.**
   Harwich.
   Pencil and wash. $5\frac{1}{2} \times 8\frac{3}{4}$.

4. **John Constable, R.A. 1776-1837.**
   In a Suffolk woodland.
   Part of the drawing is made in pencil and part drawn in with a brush and dark wash.
   16×18.
   Signed and dated 1796.
   This is one of the earliest drawings known by the master. Constable was still a young flour miller and deeply under the influence of the Dutch painters of the seventeenth century.

5. **Attributed to Sir Joshua Reynolds, P.R.A. 1723-1792.**
   Study of a young boy, carrying a basket.
   Pen and ink. $9 \times 5\frac{1}{2}$.

6. **John Baptist Claude Chatelain. 1710-1771.**
   Landscape.
   Black chalk. $5\frac{3}{4} \times 7\frac{1}{2}$.

7. **John Varley. 1778-1842.**
Market Garden, Fulham Fields.
Watercolour. $7\frac{3}{8} \times 10\frac{1}{2}$.

Inscribed verso, in the hand of Albert Varley : Market Garden, Fulham Fields, finished on the spot by John Varley. Made for his son Albert Varley. To - - Hagreen Esq. from Albert Varley, with his kindest regards.

8. **John Laporte. 1761-1839.**
Landscape.
Gouache. $14\frac{1}{2} \times 19\frac{1}{4}$.

Signed and dated 1787.

9. **John " Warwick " Smith. 1749-1831.**
Storm on a rocky coast.
Watercolour. $6\frac{3}{8} \times 9\frac{1}{2}$.

Coll.: H. S. Reitlinger.

10. **Thomas Shotter Boys. 1803-1874.**
Jumieges.
Watercolour, over strong pencil. $5 \times 7\frac{3}{8}$.

Inscribed in the Artist's hand.
Purchased at the Artist's sale.

11. **Thomas Shotter Boys. 1803-1874.**
Pere la Chaise.
Watercolour, over pencil. $6\frac{1}{2} \times 10\frac{1}{2}$.

Inscribed in the Artist's hand and dated 1832.
Purchased at the Artist's sale.

12. **Thomas Shotter Boys. 1803-1874.**
Knole Park, near Sevenoaks.
Watercolour. $11\frac{1}{2} \times 16\frac{3}{4}$.

Purchased at the Artist's sale.

13. **Thomas Shotter Boys. 1803-1874.**
Distant view of Notre Dame.
Watercolour. 7 × 10.
Purchased at the Artist's sale.

14. **Joseph Mallord William Turner, R.A. 1775-1851.**
View on a river.
Watercolour. $3\frac{7}{8} \times 5\frac{1}{2}$.

15. **Peter de Wint. 1784-1849.**
Tattershall Castle, Lincolnshire.
Watercolour. $14\frac{3}{4} \times 11$.

16. **Peter de Wint. 1784-1849.**
A barge on a river.
Watercolour. $6\frac{1}{4} \times 8\frac{7}{8}$.

17. **Peter de Wint. 1784-1849.**
Figures and shipping on a river.
Watercolour. $5\frac{1}{2} \times 8$.

18. **Peter de Wint. 1784-1849.**
Figures on a river bank.
Watercolour. $6\frac{1}{4} \times 9$.
Verso : Haymaking. Watercolour of similar size.

19. **Peter de Wint. 1784-1849.**
Figures in a country lane.
Watercolour. $6\frac{1}{4} \times 9$.
Verso : Watercolour sketch of a church.

20. **David Cox. 1783-1859.**
Landing the catch in a storm.
Black chalk. 11 × 18.

21. **David Cox. 1783-1859.**
Shipping off Dover.
Watercolour. $5\frac{1}{2} \times 7\frac{3}{4}$.
Signed and dated 1831.

22. David Cox. 1783-1859.

Deer in Windsor Park.
Watercolour. $9\frac{1}{4} \times 13$.

23. David Cox. 1783-1859.

Landscape composition.
Watercolour. $7\frac{1}{4} \times 10\frac{1}{2}$.
Signed.

24. Samuel Prout. 1783-1852.

Saltram.
Watercolour. $9\frac{1}{4} \times 12\frac{1}{2}$.
One of a series of drawings of similar subjects made in Devon by Samuel Prout and John Sell Cotman, together.

25. David Cox. 1783-1859.

A country lane.
Watercolour. $10\frac{3}{4} \times 13$.

26. Richard Parkes Bonington. 1802-1828.

Landscape.
Watercolour. $4\frac{1}{4} \times 8\frac{3}{8}$.
Inscribed verso in the hand of Thomas Shotter Boys, as follows: Drawn for me by R. P. Bonington to show me the place of Chancre. 1826. Rue des Martyrs. Thos. S. Boys.
This drawing, together with number 27, was bought at the Thos. S. Boys sale. The two drawings were mounted on one mount and laid down. Thus they remained until recently, when, on separation from the mount, the above inscription was discovered.
The drawing provides further evidence that the two artists shared the studio in the Rue des Martyrs in 1826. Thomas Boys made a sketch of the studio, which is now in the British Museum print room.

27. Richard Parkes Bonington. 1802-1828.

Les Salinieres by Trouville.
Watercolour. $3\frac{3}{4} \times 7\frac{3}{8}$.
Inscribed verso, and see above.

28. John Ruskin. 1819-1900.

St. Maurice.

Watercolour. $7 \times 9\frac{1}{4}$.

Inscribed : Excellent. John Ruskin. 1880.

This is an accurate version of the drawing by J. M. W. Turner.

29. Samuel Prout. 1783-1852.

Sheet of studies of French peasants.

Watercolour. $7 \times 9\frac{3}{4}$.

30. William James Muller. 1812-1845.

An ancient theatre at Xanthus.

Watercolour. $19 \times 13\frac{1}{2}$.

Signed, inscribed and dated 1843.

31. George Shepherd. fl. 1800-1830.

Apsley House, Hyde Park Corner.

Watercolour. $4 \times 6\frac{3}{4}$.

The drawing for the engraving published in 1810 and sold in the double frame with it.

32. George Shepherd. fl. 1800-1830.

Lambeth, from the Thames.

Watercolour. $4\frac{3}{4} \times 8\frac{7}{8}$.

33. Giacomo Zampa. 1731-1808.

Choristers.

Pen and wash. $5\frac{1}{2} \times 7\frac{3}{4}$.

34. Jan Miel. 1599-1663.

A dog.

Red chalk. $6\frac{1}{2} \times 8\frac{3}{4}$.

35. Attributed to Louis de Boulogne. 1654-1733.

Study of a hand.

Red chalk. $4\frac{3}{4} \times 7\frac{3}{8}$.

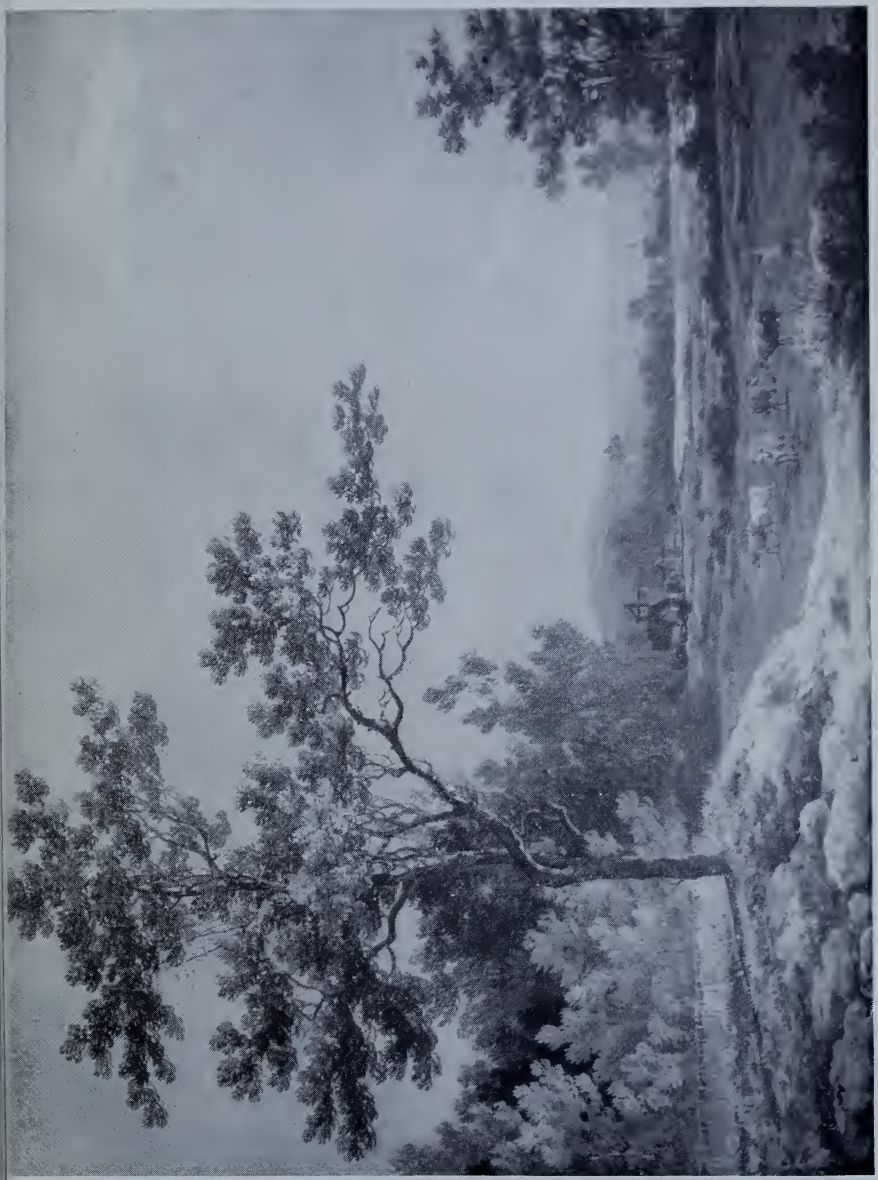

Plate I, No. 8

Plate II, No. 20

Plate III, No. 27

Plate IV, No. 55

36. **Jean Pillement. 1728-1803.**
Trees by a gateway.
Pencil. $9\frac{1}{2} \times 14\frac{1}{2}$.
Coll.: Paul Sandby.

37. **Nicolas Lancret. 1690-1743.**
A peasant woman, harvesting.
Red chalk. $6\frac{3}{4} \times 4\frac{3}{8}$.

38. **Hyacinthe Francois Rigaud. 1659-1743.**
Two youths. A study.
Red chalk. $6\frac{3}{8} \times 9\frac{3}{8}$.
Verso: A brief note for the portrait by the artist, of himself, his wife and child. In red chalk.

39. **Giovanni-Benedetto Castiglione. 1616-1670.**
The Triumph of Venus.
Oil, over red chalk, on paper. 12×19.

40. **Bernard Picart. 1673-1733.**
A young girl, seated on a chair.
Red chalk. $10\frac{3}{8} \times 14\frac{7}{8}$.
Coll.: Francesco Londonio.

41. **Jacques-Louis David. 1748-1825.**
Study for the painting in the Louvre: Les Amours de Paris et d'Helene.
Pen and ink, over pencil. $9 \times 8\frac{3}{4}$.
Coll.: Deufer-Dumesnil.

42. **Jacques Rousseau. 1630-1693.**
Landscape.
Gouache, over brown chalk. $7\frac{3}{8} \times 9\frac{3}{4}$.
Coll.: H. S. Reitlinger.

43. **Hubert Robert. 1733-1808.**
Study. A man, resting on the base of a pillar.
Red chalk. $10\frac{3}{8} \times 14\frac{7}{8}$.

44. Francois Andre Vincent. 1746-1816.

Caricature of a man in nègligé.

Pen and wash. $14\frac{1}{2} \times 9$.

Signed and dated 1776. Inscribed in the artist's hand : Francois Alexandre Pinere dans son plus galant nègligé.

45. E. T. Davies. XIX Century.

Landscape.

Watercolour. $3\frac{3}{4} \times 5\frac{1}{2}$.

Signed with initials.

46. George Chinnery, R.H.A. 1774-1852.

Jhansi Fort, on the Ganges.

Watercolour. $4\frac{3}{4} \times 5\frac{1}{2}$.

47. John Varley. 1778-1842.

Landscape.

Watercolour. $6\frac{1}{2} \times 10$.

Signed and dated 1801.

48. Samuel Cook, of Plymouth. 1806-1859.

Bringing in the boat.

Watercolour. $4\frac{1}{2} \times 6\frac{1}{2}$.

49. Sir Edward Coley Burne-Jones, Bart., R.W.S. 1833-1898.

Landscape sketch.

Watercolour. $4\frac{3}{8} \times 5\frac{3}{4}$.

Probably a study for a background.

50. Giovanni Antonio Pelligrini. 1675-1741.

The Assumption.

Pen and wash. $14\frac{1}{4} \times 11$.

51. Bolognese School. XVII Century.

Children on a swing.

Pen and bistre wash, heightened with white. $3\frac{3}{4} \times 5\frac{1}{2}$.

Coll.: Charlotte Maria Bury. Rome. 1827.

52. Dutch School. XVII Century.

An olive tree.

Pen and wash, over pencil. 11×7.

53. Jan Fyt. 1608-1661.

Interior, with a musician and still life.
Brown wash, over black chalk, heightened with white. $11\frac{1}{4} \times 17\frac{1}{4}$.

Signed and dated 1672.

Coll.: Sir Thomas Lawrence.
Charles Rogers.
William Esdaile.

54. Sir Godfrey Kneller. 1646-1723.

Prince George of Denmark. Study.
Pen and watercolour. $3\frac{3}{4} \times 2\frac{7}{8}$.

Col.: John Barnard.
H. S. Reitlinger.

55. School of Fontainbleau. c. 1590.

The Judgement of Paris.
Pen and wash, heightened with white, on blue prepared paper. 12×9.

Probably the work of a Flemish artist, a goldsmith or an engraver.

56. Louis Cheron. 1655-1725.

Design for a ceiling.
Brown wash, over pencil, on buff paper.
$9 \times 13\frac{3}{4}$.

57. German or Swiss School. 1814.

A bunch of flowers.
Watercolour. $12\frac{1}{2} \times 8\frac{1}{2}$.

Dated 14 June, 1814.

58. Charles-Francois Daubigny. 1817-1878.

Trees by a river.
Black chalk. $16\frac{1}{4} \times 12\frac{1}{4}$.

Signed.

59. Barbizon School.

River scene.
Watercolour. $5\frac{1}{4} \times 10$.

60. Henri-Joseph Harpignies. 1819-1916.
Albano.
Watercolour. $9 \times 19\frac{3}{4}$.
Signed with initials and inscribed : A mon ami Gerald. Albano.

61. Etienne Pierre Theodore Rousseau. 1812-1867.
Cottages in a lane.
Pencil. $9\frac{7}{8} \times 13\frac{7}{8}$.
Bears atelier stamp.

62. Egron Sellif Lundgren. 1815-1875.
A Spanish girl.
Watercolour. $9\frac{3}{4} \times 6\frac{3}{4}$.
Signed with initials and dated 1846.
Inscribed : Aldiana vicina de Burgos.

63. David Cox. 1783-1859.
A French peasant woman.
Watercolour. $6\frac{3}{4} \times 5$.

64. Eugene Louis Lami. 1800-1890.
A French nobleman, driving his carriage.
Watercolour. $8\frac{1}{2} \times 11\frac{1}{2}$.

65. Egron Sellif Lundgren. 1815-1875.
An elderly woman.
Watercolour. $9\frac{3}{4} \times 6\frac{3}{4}$.
Signed with initials and dated 1846.
Inscribed : La Dona Barbara Acrillo de Burgos.

66. Jean-Louis Forain. 1852-1931.
Portrait of a woman.
Coloured crayons. $12\frac{1}{2} \times 10$.
Signed.

67. Anthony Vandyke Copley Fielding. 1787-1855.
Scottish loch.
Watercolour. 7×10.
Signed and dated 1842.

68. Edward William Cooke, R.A. 1811-1880.
Market Place Havre. Voiture de Dieppe.
Watercolour. $6\frac{1}{4} \times 10$.
Signed and inscribed as above.

69. Edward Duncan, R.W.S. 1803-1882.
Storm over a moorland.
Watercolour. $4\frac{3}{8} \times 9\frac{1}{2}$.
Bears artist's stamp.

70. Thomas Shotter Boys. 1803-1874.
Cork.
Watercolour. $11\frac{1}{4} \times 18$.

This is the preliminary drawing for the lithograph of the same subject, which is sold together with it. Squared and inscribed in the artist's hand. Signed verso. The artist's proof of the lithograph and the drawing were purchased at the sale of his effects.

71. David Cox. 1783-1859.
Figures in a landscape.
Monochrome wash. $6\frac{1}{2} \times 10$.

72. Philip Wilson Steer, O.M. 1860-1942.
The Creek, Shoreham.
Watercolour. $8\frac{1}{2} \times 12\frac{1}{4}$.
Exhibited at the Brighton Public Museum and Art Gallery.

73. Pierre-Francois Jacobs. 1780-1808.
The gardens of a villa near Rome.
Red chalk. $11 \times 21\frac{1}{2}$.
Signed.

74. Pierre-Francois Jacobs. 1780-1808.
Another view of the same.
Red chalk. $11 \times 21\frac{1}{2}$.
Signed.

This and the previous drawing are sold as a pair.

75. James Jacques Joseph Tissot. 1836-1902.
Portrait of a young girl, wearing gloves.
Watercolour. 17 × 11.
Signed.

Exhibit No. 53. Works by James Tissot. The Graves Art Gallery, Sheffield. May 1955.

76. Victor Jean Nicolle. 1754-1826.
Italian lake scene.
Brown wash. $3\frac{1}{2} \times 6$.

77. Victor Jean Nicolle. 1754-1826.
An Italian church, by a river.
Brown wash. $3\frac{1}{2} \times 6$.
This and the previous drawing are sold as a pair.

78. Carle van Loo. 1705-1765.
Nude figure of a woman, reclining by an urn.
Black chalk, heightened with white, on buff paper. $14\frac{1}{2} \times 14$.

79. Thomas Gainsborough, R.A. 1727-1788.
Cows by a farm.
Black chalk, with touches of wash, on blue paper. $9 \times 10\frac{3}{4}$.
Coll.: Sir George Clausen.

80. William Daniell, R.A. 1769-1837.
A bay in Southern India.
Watercolour. $10\frac{1}{2} \times 17\frac{3}{4}$.

81. Edward Duncan, R.W.S. 1803-1882.
On the Essex Coast.
Watercolour. 6 × 17.
Signed with initials.

82. David Roberts, R.A. 1796-1864.
The Holy Tree of Materia, Egypt.
Pencil and watercolour. $13\frac{1}{2} \times 9\frac{1}{2}$.
Inscribed, signed with initials and dated Jan. 28, 1839.

FP